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ABSTRACT

The history, current priorities, and future directions of the National Endowment for the Arts (NEA) are discussed with an emphasis on the applicability of NEA programs to community colleges. The Endowment has three major goals: (1) to promote broad dissemination of cultural resources of the highest quality; (2) to assist cultural institutions in providing greater public service and to improve artistic and administrative standards; and (3) to support creativity among the most gifted artists, encourage the preservation of our cultural heritage, and enhance the quality of life of our nation. The Endowment provides direct financial assistance in the form of grants to organizations and individuals, and performs leadership functions in the form of technical assistance, research, dissemination of information, advocacy, and encouragement of non-federal support of the arts. There are twelve different program offices, each with a director supported by program specialists and assistants, and an advisory panel composed of experts. The success of two-year college systems in obtaining funds from NEA has been negligible. The best opportunities for community colleges are in the following areas: individual faculty members as grantees, and colleges as project grantees, as recipients of services, as linking agents for specific priority constituencies, as cultural sites, and as artists' training institutions. (MB)

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NATIONAL ENDOWMENT FOR THE ARTS:
WHAT'S IN IT FOR COMMUNITY COLLEGES?

By

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July, 1978

The author was an intern in the Chairman's Office, National
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are solely hers.



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AUTHOR'S NOTE

If anything, this is an impressionistic piece. It is based primarily on my three months as an intern in the Chairman's Office of the National Endowment for the Arts. While there, I not only saw how the Endowment works, but I also gathered impressions about the agency's ambience, past history, current priorities, and future directions. Since the Endowment issues a number of detailed publications, I did not want to simply repeat what is already available in print. Nor did I want to take space to explain the Challenge Grant Program or the Treasury Fund system which are important aspects of the Arts Endowment but have little direct applicability to most community colleges. Rather, it is my intention to offer a view of the Endowment from an inside perspective and to focus on those elements which will give the reader a clearer understanding of this federal agency not only as a funding source for community colleges, but as a significant force in promoting the arts in America.

I also wanted to be somewhat practical and analyze the Endowment programs in terms of their applicability to community colleges. The dismal record of two-year colleges in securing funds from the Endowment has largely been the result of past reticence and ignorance on both sides. These problems are diminishing and the potential for greater future funding is very good in my view. There is increasing attention by the Endowment to community-based activities, and this has opened up many new opportunities which were never there before. The fiscal year 1977 record of community college funding, as outlined in this paper, indicates some interesting new possibilities.

This is by no means a complete rundown on the Endowment, and I urge all interested applicants to read in detail the available materials and more importantly to make direct personal contact with Endowment staff members regarding the suitability of a project idea.

Ginger Hoffland

NATIONAL ENDOWMENT FOR THE ARTS:
WHAT'S IN IT FOR COMMUNITY COLLEGES?

INTRODUCTION

There is a flavor about the Arts Endowment that sets it quite apart from other federal agencies. This uniqueness rests in large measure on three factors: its independent operating status within the federal bureaucracy, the extraordinary individuals who have guided and advised the Endowment since its inception, and the growing importance of the arts in America. Since its establishment in 1966, the Arts Endowment has been providing federal money for the arts and promoting private support with a notable success rate reflected in ever increasing appropriations.

In 1965, Congress made a major federal commitment to the arts with the passage of the National Foundation on the Arts and Humanities Act. In this legislation, an important declaration was made:

"...that the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter of private and local initiative, is also an appropriate matter of concern to the federal government."

The Act created the National Endowment for the Arts, the National Endowment for the Humanities, and the Federal Council on the Arts and Humanities. Most importantly, it brought the federal government squarely into an area where it had previously feared to tread--the arts. The intent of the law is clear, however, that the Endowment not only provide direct federal grants and support, but that it continuously encourage private support of the arts. This dual perspective has been--and continues to be--a major guiding principle for the Endowment.

By law, the Arts Endowment is an independent agency of the federal government with a Chairman and Advisory Council appointed by the President. It has its own budget, program staff, and space. Each year, it lobbies on its own behalf for appropriation increases which have been significant--from an initial \$2.5 million in 1966 to \$123 million in fiscal year 1978 and a 1979 request of \$149 million. Such increases over a twelve-year period have made the Arts Endowment one of the fastest growing agencies in the federal government.

ENDOWMENT LEADERS AND THEIR MISSION

A major reason for the Endowment's success has been the people who have run it. Not your typical bureaucrats by a long shot!

The enabling legislation called for the establishment of a National Council on the Arts to include twenty-six distinguished citizens, with staggered six year terms, appointed by the President of the United States. Since its inception, this Council has been composed of some of the most celebrated people in America...Isaac Stern, Beverly Sills, Rosalind Russell, Sidney Poitier, Gregory Peck, Harper Lee, James Earl Jones, Charlton Heston, Helen Hayes, Duke Ellington, Agnes de Mille, David Brinkley, Leonard Bernstein, Eudora Welty, Clint Eastwood, and many others. The current Council includes the following members:

Martina Arroyo
Concert and Opera Singer

Theodore Bikel
Performer, Union Official

Angus L. Bowmer
Educator, Theatrical Director

Willard L. Boyd
University President

Henry J. Cauthen
Educational Television

Van Cliburn
Concert Pianist

Maureene Dees
Community Theatre

J.C. Dickinson, Jr.
Museum Director

Clint Eastwood
Actor, Director, Producer

William H. Fells
Corporate Executive

Jacob Lawrence
Painter

Harold Prince
Director-Producer

Jerome Robbins
Choreographer

James D. Robertson
Investment Banker

Franklin J. Schaffner
Film Director

Gunther Schuller
Composer, Educator, Conductor

George C. Seybolt
Corporate Executive, Museum Official

Geraldine Stutz
Corporate Executive, Fashion Leader

Billy Taylor
Jazz Musician

Harry M. Weese
Architect

Dolores Wharton
Arts Patron, Author

James Wyeth
Painter

Note: Four vacancies are to be filled.

The first Chairman was Roger Stevens, a theatrical producer and real estate speculator who once arranged the purchase of the Empire State Building. (Stevens is now Executive Director of the Kennedy Center in Washington, D.C.) Stevens was replaced by Nancy Hanks who had been associated with Nelson Rockefeller and the Rockefeller Brothers Fund for many years before coming to the Endowment in 1969. She is personally credited with building the agency from practically nothing to a major force in the cultural life of the United States. She was constantly on Capitol Hill conferring with Congressmen, continually giving speeches across the country, and regularly courting the people who mattered. In his book, Playing for Keeps in Washington, Laurence Learner includes an anecdote about Hanks that sums up her considerable charm and skill:

"Nancy Hanks could speak the lingo of the land. She made art seem as accessible as she was. She went to Arkansas, for instance, to ask the legislature why the state remained one of the three not to have any arts council. 'Down South when we say no, it usually comes out naw,' she told the legislators. 'Three states are still without councils--Nevada, Arkansas, and Wisconsin. Put their initials together and you have NAW. What say we take the A out of NAW?' The legislators voted for the arts council."

During Hank's term, the Deputy Chairman of the Arts Endowment was Michael Straight, another extraordinary individual. The son of the founders of the New Republic, Straight had been a B-17 pilot in the second World War, the editor of the New Republic, the author of two novels, a soloist with the Martha Graham Dance Company, a violinist with a symphony orchestra, the author of a play based

on the life of Caravaggio, a painter, an art collector, the co-chairman of the NAACP legal defense fund, and the president of the William C. Whitney Foundation.

Upon Nancy Hanks' resignation, Straight served a short interim period as Acting Chairman until Livingston Biddle became the third Chairman, taking office in December of 1977. His appointment is in a sense a return trip: Biddle drafted the National Foundation on the Arts and Humanities Act of 1965; was the first Deputy Chairman of the Arts Endowment; and served as staff director of the Senate Subcommittee on Education, Arts, and Humanities. Biddle is also an educator and best-selling novelist.

The Endowment's program departments have also been staffed by special people: a director of visual arts and media arts who is an Irish-born physician, a practicing artist, and an editor for Art in America....a music director who insisted on having a piano in his office....a literature director who is a practicing poet and prolific writer of personal notes to grant applicants....a deputy chairman who is a gourmet restaurateur. Many of the Endowment secretaries and clerks are aspiring poets, actors, and visual artists. Although there is fear that the fast-growing Arts Endowment is becoming bureaucratized, hope persists that the extraordinary people who are drawn to this agency will save it from that unacceptable fate.

The Mission

The overall mission of the Arts Endowment is to encourage and assist the development, preservation, wider availability, and broader support of the arts in America. The Endowment is committed to the concept that the federal role is to respond to the needs of the field, not to direct or interfere in the creative activities of individual arts or cultural organizations.

From this broad mission, the Endowment has delineated three major goals:

1. Availability of the Arts: To promote broad dissemination of cultural resources of the highest quality across the land.
2. Cultural Resources Development: To assist our cultural institutions to provide greater public service and to improve artistic and administrative standards.
3. Advancement of Our Cultural Legacy: To support creativity among our most gifted artists, encourage the preservation of our cultural heritage, and enhance the quality of life of our nation.

In order to achieve these goals, the Endowment undertakes two major kinds of activities: 1) providing direct financial assistance in the form of grants to organizations and individuals; and 2) performing leadership functions in the form of technical assistance, research, dissemination of information, advocacy--and encouraging non-federal support of the arts. In fiscal year 1976 (the last fiscal year for which complete financial data are available) the Endowment allocated \$58,573,254 to advance Goal No. 1; \$38,338,169 for Goal No. 2; and \$28,008,511 for Goal No. 3.

ENDOWMENT ORGANIZATION AND PROGRAM CONTENT

The Chairman of the Arts Endowment has a direct line responsibility to the President of the United States and is advised by the National Council on the Arts. All policy, grant, and operating decisions are made by the Chairman with the advice

and consent of the Council.

Chairman Biddle has increased the upper administrative layer of the Endowment by creating three deputy chairman posts: Policy and Planning, Programs, and Intergovernmental Activities. Supporting the operational functions of the Endowment are the regular staff offices such as budget, evaluation, grants management, program information, research and so on.

In the Endowment's Program Division there are twelve different program offices, each of which has a director supported by program specialists and assistants. Eight of these programs represent single discipline areas:¹

Architecture and Design: Concerned primarily with excellence in design, activities relating to architecture, landscape architecture, urban design, city and regional planning, interior design, industrial design, and fashion design. There are grants to individuals through professional fellowships in design and design project fellowships. The organizational categories include Livable Cities, Design and Communication, Cultural Facilities Research and Design, and General Programs.² Fiscal 1979 budget request: \$3,708,000.

Dance: Supports dance activities through eight different categories: Dance Touring, Choreography Fellowships and Production, Resident Professional Dance Companies, Long-Term Dance Residencies, Management and Administration, Services to the Field, Dance/Film/Video, and General Programs. Fiscal 1979 budget request: \$7,868,000.

Literature: Supports creative writers and encourages wider audiences for their work. Categories include Assistance to Small Presses, Residencies for Writers, Assistance to Literary Magazines, Fellowships to Creative Writers, and Services to the Field. Fiscal 1979 budget request: \$4,100,000.

Media Arts: Supports work in film, radio and television and includes several grant categories: Major Media Centers, Aid to Film/Video Exhibition, In-Residence Workshop, Production Aid, Fellowships, American Film Institute Independent Filmmaker Program, Video Artists Fellowships, Film Archival Program, Services to the Field, and General Programs. Fiscal 1979 budget request: \$8,502,000.

Museums: Assists museums in carrying out their major functions of interpretation, exhibition, preservation, and acquisition. Major categories for grants include Museum Purchase Plan, Special Exhibitions, Museum Education, Cooperative Programs, Utilization of Museum Collections, Catalogues, Conservation, Renovation, Museum Training, Services to the Field, Fellowships for Museum Professionals, Visiting Specialists, and General Programs. Fiscal 1979 budget request: \$11,382,000.

Music: Grants awarded to support excellence in all areas of music performance and creativity and to develop audiences. Categories include Fellowships for Com-

¹ Each year, pilot programs are added to regular grant categories, and some long-running programs are discontinued. Thus, these summaries are subject to some change. A new Guide to Programs will be issued in late September, 1978 and may be obtained from the National Endowment for the Arts, Columbia Plaza, 2401 E Street, N.W., Washington, D.C. 20506, 202-634-6369.

² General Programs is a funding pool for programs not exactly fitting into other grant categories.

posers and Librettists, Jazz/Folk/Ethnic Music, Independent Schools of Music, Opera, Orchestra, and Music Resources Project. Fiscal 1979 budget request: \$17,291,000.

Theatre: Supports primarily non-profit professional theatre organizations, both large and small. Grant categories include Professional Theatre Companies, Professional Theatre Companies with Short Seasons, Small Theatre Companies, Developmental/Alternative Theatres, Theatre for Youth, Services to the Field, Professional Theatre Training, and General Programs. Fiscal 1979 budget request: \$7,331,000.

Visual Arts: Supports visual artists and arts organizations with a number of grant categories: Painting/Sculpture/Printmaking Fellowships, Workshops and Alternative Spaces, Photographers' Fellowships, Photography Exhibition Aid, Photography Surveys, Craftsmen's Fellowships, Crafts Exhibition Aid, Craftsmen Apprenticeships, Crafts Workshops, Works of Art in Public Places, Art Critics' Fellowships, Visual Artists in Residence, Services to the Field, Visual Arts in the Performing Arts, and General Programs. Fiscal 1979 budget request: \$5,090,000.

The remaining four programs cross discipline lines:

Education: Major activity is Artists-in-Schools through which artists are placed primarily in elementary and secondary schools throughout the country. Artists-in-Schools is administered in close cooperation with the State Arts Councils. The program also administers a pilot program, Learning through the Arts, and supports graduate schools through fellowships to arts administration students. Fiscal 1979 budget request: \$5,470,000.

Expansion Arts: Primarily assists neighborhood and community-based arts programs that have potential for increased citizen involvement and input. Program categories fall into two major groups: 1) Operating Community Arts Program Development (including Instruction and Training, Arts Exposure, and Special Summer Projects); and 2) Community Institutions (including Community Cultural Centers, Neighborhood Arts Services, Regional Art Tours, Community Arts Consortia, and Comprehensive Technical Assistance). Fiscal 1979 budget request: \$7,680,000.

Federal-State Partnership: Supports state, regional, and community arts programs. It includes the Basic State Art Agency Grant and other categories for arts agencies such as Community Development, Program Development, Regional Programs, and Services to the Field. Twenty percent of all program monies must go to state arts agencies. Federal 1979 budget request: \$23,513,000.

Special Projects (including Folk Arts):³ Explores and supports certain special arts activities including Services to the Field, Art Centers and Festivals, United States/United Kingdom Exchange Fellowships, Work Experience Internship Program, and Folk Arts. Fiscal 1979 budget request: \$5,822,000 plus \$1,900,000 for Folk Arts.

3

The City Spirit Program, which used to be part of Special Projects, is now located in the Intergovernmental Affairs Division. It is anticipated that this program will take a new direction.

For each of the twelve programs, there is an Advisory Panel, composed of experts who represent varied specialties and geographic regions.⁴ They perform two major functions: review grant applications and make recommendations for funding to the Chairman and Council; and recommend policies and future directions for the program. These panels convene regularly at Endowment headquarters in Washington and in cities throughout the country; review sessions are closed to the public. Individual panel members frequently visit grantees to observe the projects which the Endowment has supported.

ENDOWMENT AND POSTSECONDARY EDUCATION

The Endowment's funding relationship with postsecondary educational institutions has always been a matter of some controversy--and a bit of confusion. There is the argument that higher education has other federal sources of funding to turn to, but individual artists and arts organizations do not. Despite this argument--and it seems to have been a strong one for several years--the Endowment has given some support to arts activities of postsecondary educational institutions. But the grantees have for the most part been universities and four-year colleges, and the two-year systems have been largely ignored.⁵ For example, in 1976, Deputy Chairman Michael Straight addressed the International Council of Fine Arts Deans on the topic of Endowment grants to higher education and suggested that support fell into three different categories: "the University as Sponsor, the University as Patron (Employer), and the University as Teacher of Professionals."

For several years, institutions of higher education have been expressing their concerns about Endowment Funding, and these questions have led to the formation of an Endowment Task Force on the Education, Training, and Development of Professional Artists and Arts Educators. Formed in the summer of 1977, this group consists of twenty-two nationally prominent educators and artists who are analyzing the major issues vis-a-vis artistic education, sources of funding, methods of training, and means for professional development. Chaired by Willard Boyd, President of the University of Iowa, and Martina Arroyo, Metropolitan Opera soprano, the Task Force also includes two major federal education administrators: Martin Kaplan, Assistant to the Commissioner of Education; and Peter Relic, Deputy Assistant Secretary for Education in the Department of Health, Education, and Welfare. Executive Director of the Task Force is Dr. Joe N. Prince, Special Assistant to the Endowment Chairman and Dean of Fine Arts at Murray State University in Kentucky. Task Force hearings will be concluded in summer, 1978, and a report will be published soon after. The findings and recommendations will be of major interest to institutions of higher education throughout the country, including community colleges.

4

A list of all the individuals currently serving on each Endowment Advisory Panel has been published in the May and June, 1978, editions of the Washington International Arts Letter.

5

Of course, the two-year systems have somewhat ignored the Endowment as evidenced by the relatively small number of applications submitted and the general lack of information about community colleges on the part of the Endowment staff.

Record of Community Colleges

Although some categories are cracking and a few doors opening, the success of the two-year college systems in obtaining funds from the Endowment has been negligible. For fiscal year 1975, the National Council for Resource Development (NCRD) reported that the Endowment has awarded twelve grants to community colleges in ten different funding categories. In the same year, the Endowment awarded seventy-two grants to universities and four-year colleges in those same ten categories. In fiscal year 1976, according to NCRD, the community colleges did not do that much better, receiving a total of sixteen grant awards.

For fiscal year 1977, the nation's two-year colleges received twenty-two grants from the Endowment with a total funding of \$152,899. The following list of grantees shows some interesting trends.

Abraham Baldwin College (Tifton, Ga.), City Spirit.....	\$15,000
Alice Lloyd College (Pippa Passes, Ky.), Expansion Arts.....	12,500
Asnuntuck Community College (Enfield, Conn.), Media.....	2,000
Casper College (Casper, Wy.), Music.....	580
Coast Community College District (Costa Mesa, Ca.), Music.....	6,000
Colorado Mountain College (Glenwood Springs, Colo.), Photography Survey.....	10,000
Contra Costa College (San Pablo, Ca.), Music (Jazz).....	1,000
El Paso Community College (El Paso, Tex.), Expansion Arts.....	12,500
Ferrum Junior College (Ferrum, Va.), Music (Folk).....	5,000
Expansion Arts.....	5,000
Expansion Arts.....	4,000
Media.....	1,500
Jackson Community College (Jackson, Mich.), Folk Arts.....	27,970
Kuskokwim Community College (Bethel, Alaska), Intern.....	2,910
Lakewood Community College (White Bear Lake, Minn.), Literature.....	8,210
Los Angeles Community College District (Los Angeles, Ca.) Intern.....	2,602
Louisburg College (Louisburg, N.C.), Music (Jazz).....	2,000
Navajo Community College (Arizona), Media.....	5,000
Expansion Arts.....	12,500
Literature.....	8,800
Mt. Empire Community College (Big Stone Gap, Va.), Folk Arts.....	5,450
Southwestern College (Chula Vista, Ca.), Visual Arts.....	577
Texarkana Junior College (Texarkana, Tex.), Expansion Arts.....	5,000

The majority of these grantees are colleges in rural areas where the institution is probably the major cultural center for the community. The successful projects are primarily community-based efforts with the largest support coming from the Expansion Arts and Folk Arts programs. Interestingly, there were five grants from the Music Program, but awards were relatively small and supported primarily folk music and jazz. Through these grants to community colleges, the Endowment supported such interesting projects as photographic survey of locations documented by the U.S. Geological Survey of 1870; a Chicano Cultural Arts Program; the Virginia Folk Music Album series; video tapes on traditional Navajo healing, the Navajo Bilingual Theatre; arts workshops for a federal correctional institution in Texas;

and the Blue Ridge Festival in Virginia.

BEST OPPORTUNITIES FOR COMMUNITY COLLEGES

Although some funding categories within various programs are not applicable to community colleges, there are a significant number of areas that provide unique opportunities for community colleges to increase their participation in arts activities. The following are worth exploration:

Community College Faculty Members as Grantees

Almost all the programs in the Endowment offer fellowships to individual artists. These are all non-matching grants made to individuals with a support range from \$2,000 to \$10,000. Disciplinary programs offering fellowships include Architecture and Design, Dance, Literature, Media Arts, Music, and Visual Arts. Another area for individual support is the Work Experience Internship. Under this program, individuals apply with the sponsorship of an institution or organization which receives the non-matching grant of \$2,300 plus travel expenses. Interns work in various Endowment offices for a three-month period and attend seminars and workshops on Endowment operations, arts administration, and related subjects. All these individual grants are a significant source of support for faculty and staff professional development.

Community Colleges as Project Grantees (Alone or in Consortium)

In many of the Endowment programs, there are grant opportunities for innovative and exceptional arts projects which can be undertaken by community colleges. The programs with the best possibilities would seem to be Expansion Arts, Special Projects, Folk Arts, Music, Media Arts, and Architecture and Design. There are also some opportunities in Literature, Museum, and Dance; and perhaps the least in Theatre and Education. Project grants range anywhere from a few hundred dollars to a few hundred thousand. It is very important to note that almost all project grants are fifty percent matching which means that the grantee must support one-half of the total project budget. However, this contribution may be both cash and in-kind.

Community Colleges as Recipients of Services

These opportunities include artists-in-residence in such disciplines as Dance, Literature, and Media Arts. The Endowment also supports feasibility studies (particularly in Architecture and Design) and facilitators and consultants in various arts areas.

Community Colleges as Conduits or Linking Agents for Specific Priority Constituencies

Despite the title, this could be a significant source of grant support to community colleges. One of the primary goals of the Endowment is to make the arts more available, and there are concerted efforts to serve specific priority constituencies such as the aging, the handicapped, the incarcerated, the disadvantaged and minority groups. Obviously, community colleges have wide experience in serving these clienteles and have created models and pro-

grams to which arts components could be easily added. These opportunities cross all discipline lines and may of course be interdisciplinary. The Endowment has an Office for Special Constituencies which acts as an advocacy office to expedite priority funding, although itself does not award grants. Additionally, there is great interest on the part of the Endowment in providing assistance to smaller community arts organizations in the management of their activities, particularly specially funded programs. This area could be of significant interest to community colleges in terms of providing education and training in management for community-based organizations.

Community Colleges as Cultural Sites

The community college is often the cultural center for a particular area and as such would be an appropriate site for special performances, exhibitions, and festivals. Support is available for these activities particularly through Expansion Arts, Special Projects, Music, and Museums. The fiscal year 1977 grants to community colleges indicate a high degree of support in this area, particularly to institutions in rural areas. However, community colleges in inner cities would also be very appropriate applicants here.

Community Colleges as Artists' Training Institutions

Perhaps the least number of opportunities for funding are in this category, but there are indications that training support may increase. The current Endowment Task Force on the Education, Training, and Development of Professional Artists and Arts Educators is examining the federal role in this respect and is taking a close look at some new funding possibilities. Many community colleges throughout the country have long and notable histories in arts training. A major example is Los Angeles City College, which has, since 1929, been an important training resource for the entertainment industry in theatre, music, radio, television, and film.

Basic State Agency Grants

Each state and special jurisdiction has a state arts agency, which, in most cases, is part of its state government and receives state appropriations. These state agencies administer Basic State Agency Grants. These grants have been used to support major cultural institutions in the state as well as to assist with workshops, festivals, residences, community art agencies, craft fairs and literary guilds. During Federal fiscal year 1978 each state arts agency received \$215,000 to allocate according to a state plan approved by the Chairman of the Endowment.

Space does not permit the listing of state agencies, but you are encouraged to identify and make contact with the agency in your state to determine funding potential for your institution.

SOME CONCLUSIONS

Bridging the communication gap between the Arts Endowment and the nation's community colleges is certainly a vital first step. Historically, this federal agency and the two-year postsecondary system have been terribly shy about getting to know each other. The Endowment needs more information about what a comprehensive community college is, what it does, and whom it

serves. The community colleges need a clearer understanding of the Endowment, its goals, programs, and operations. Such improved cross-communication will certainly lead to an important second step--the increased submission of community college proposals to the Endowment. Precise data on submissions are not readily available, but a cursory check indicates that the number of applications filed by community colleges is far below that of the four-year institutions. A breakthrough needs to be made here, and it will come about through stepped-up communication which is a responsibility of both the community colleges and the Endowment.

A major fear about Endowment funding has been the fifty percent matching required for almost all project grants. In this regard, it is vitally important to note that the match can be both cash and in-kind. Large educational institutions are in a very good position to provide acceptable in-kind contributions such as space, equipment usage, publicity, volunteers, and so on. Another important consideration is that salaries of regular employees listed as direct costs can be used as part of the match. When salaries involve direct cash outlay within the institution, those salaries--or percentages thereof--are considered a cash, not in-kind match. The Endowment, of course, prefers to see a good, hard dollar contribution, but the entire match need not be in cash.

A common difficulty with the Endowment is finding the right funding category. This process can often put the potential applicant on a see-saw. For example, if a project is presented to Expansion Arts Program, specialists there may say that it looks more like a Music project--but Music specialists may insist that the applicant should be in Special Projects. As there are over 100 different funding categories within program areas, this attempt to fit can often be quite frustrating. Sometimes, it is necessary to make adjustments in the project idea to more closely conform to a particular category.

There is at the Endowment a strong emphasis on quality--and on funding the most qualified arts endeavors in the country. After all, this is a federal agency that gives regular support to the Metropolitan Opera, the American Ballet Theatre, the Mark Taper Forum, the American Institute of Architects, the American Film Institute, the Metropolitan Museum of Art, and so on. The Endowment also supports developing and community-based arts activities, but the standards and review criteria are also very high and the emphasis on quality very strong. Thus, it behooves the community college applicant to make certain that the project is first rate and that it clearly advances one of the three primary goals of the Endowment.

Community colleges must become more aggressive vis-a-vis the Endowment not only to increase their funding success rates but to enhance their participation in the larger realm of educational arts activities. The opportunities are there. It's time to take advantage of them.

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